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A Sesquicentennial History of Iowa State University: Tradition and Trans- formation

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has pulled together all of the writings from a single (very famous) columnist and followed the development of her ideas over more than a decade. The book will be interesting to the casual reader, but it is also useful to scholars who wish to know more about female opinion from the early twentieth-century countryside. Wilder's pieces about travel may have limited usefulness, but her writings about farm life and farm politics are worth reading and using again and again.

A Sesquicentennial History of Iowa State University: Tradition and Transformation, edited by Dorothy Schwieder and Gretchen Van Houten. Ames: Iowa State University Press, 2007. xvi, 368 pp. Illustrations, notes, index. \$49.99 cloth.

Reviewer John L. Rury is professor of education at the University of Kansas. He has written extensively about secondary and higher education.

This well-conceived collection of essays commemorating the 150th anniversary of the founding of the Iowa Agricultural College and Farm, the predecessor of today's Iowa State University, will appeal to a wide range of readers. Although alumni and present and former staff members of the university will doubtless find it most interesting, it also will prove illuminating to anyone interested in the development of American higher education, particularly land grant institutions. The rise of Iowa State from a small and highly specialized institute for aspiring farmers to a world-renowned research and training center is a vital chapter in Iowa's history. Dorothy Schwieder, Gretchen Van Houten, and the other contributors to this book have helped to document the university's many contributions to Iowa and to the world.

Unlike traditional institutional histories, which often focus on administrative issues and "bricks and mortar" campus enhancements, the authors of this book paint a variegated picture of campus life as it evolved over the years. Separate chapters deal with such topics as student life, athletics, the faculty, cooperative extension and the physical development of the campus, along with accounts of presidential leadership during various eras in the institution's history. This approach results in overlapping accounts of some events and a certain degree of repetition, but it also offers compelling portraits of the diverse constituencies that a modern state university inevitably comes to serve. Each of the book's ten chapters is written by a different author, bringing special expertise and perspective to the task and adding to the book's originality and depth of insight. Brief "vignettes" about various events, personalities, and accomplishments add zest and variety to the mix.

The opening section of the book, comprising the first four chapters, breaks the institution's history into identifiable eras linked to particular university presidents. Those accounts provide a helpful overview of the university's development across the entire period, highlighting the contributions of its principal leaders. Some played more critical roles than others, depending on the challenges and opportunities that each period presented. If there is a weakness in this approach, it is that it tends to favor the later presidents, those who helped to transform Iowa State into a major research institution. The first chapter, for instance, deals with the first 50 years of the university's existence and dwells on various facets of student life as well as administrative and faculty concerns. The chapters that follow provide more detailed accounts of the campus leaders who helped move the institution forward. Like many other universities, Iowa State muddled through the Great Depression and World War II and grew rapidly in the postwar era. Charles Friley (1936–1953) and James Hilton (1953–1964) led the institution through these crucial decades, and they were succeeded by Robert Parks, who served as president until 1986. The Parks years were especially tumultuous, encompassing the student unrest of the 1960s and the various fiscal and political challenges of the years afterwards. The presidents that followed, Gordon Eaton and Martin Jischke, sustained the institution through subsequent decades.

These chapters help to identify critical issues in the university's development that receive attention in later parts of the book. The chapter on student life, for instance, expands on themes introduced in the discussions of the Friley, Hilton, and Parks years, such as student social activities and political activism. The popular VEISHEA festival, a celebration of spring that eventually evolved into a cause for confrontation with authorities, marked the emergence of a distinctive and independent student culture on the campus, parallel to national trends. The chapter on faculty provides insight into the tensions created by presidential efforts to expand the university's curricular emphasis from agriculture and related sciences to include the humanities and social sciences. Individual accounts of distinguished researchers and teachers are featured as well. Chapters on athletics and extension point to the many ways that Iowa State reached out to the public beyond the campus through instructional programs and feats of athletic prowess that inspired fans across the state and nation. The many details included in these accounts are far too numerous to recount here; the book is a veritable treasure trove of information on Iowa State's accomplishments in these realms.

In sum, this book is a celebration of a distinctive national university's coming of age, while reflecting the growing sophistication of its state as a site of excellence in faculty research and scholarship, student learning and achievement, and athletic triumph. While rarely critical, it highlights the many contributions that Iowa State has made over the past 150 years, growing from humble origins to become a great center of academic and cultural accomplishment. One can only hope that the university's future is as bright as its past.

Banned in Kansas: Motion Picture Censorship, 1915–1966, by Gerald R. Butters Jr. Columbia: University of Missouri Press, 2007. xvi, 348 pp. Illustrations, notes, table, appendix, bibliography, index. \$44.95 cloth.

Reviewer Jerold Simmons is professor of history at the University of Nebraska at Omaha. He is the coauthor of *The Dame in the Kimono: Hollywood, Censorship, and the Production Code from the 1920s to the 1960s* (1990).

Those of us who work in the field of film history owe a debt of gratitude to Gerald Butters and the University of Missouri Press for producing *Banned in Kansas*. This fine work is the first fully developed scholarly history of a state censoring agency, and it fills a serious gap in the literature. As Butters points out, earlier studies of censorship have generally concentrated on the Motion Picture Association's Production Code Administration or the Catholic Legion of Decency, devoting only an introductory chapter or two to the creation of the state censors before moving on to their central subject. Aside from two master's theses centering on the Pennsylvania and Kansas boards of censors and Laura Wittern-Keller's excellent dissertation on legal challenges to the state boards, we know very little about the staffing, operations, or regulations governing the state agencies that censored America's movies. Butters has taken a large step toward filling that void.

The Kansas State Board of Review, like similar boards in Pennsylvania, Ohio, Maryland, Virginia, and New York, was a product of the progressive impulse to protect the public from harmful products and ideas. As this carefully researched study illustrates, progressives such as William Allen White and Arthur Capper joined with clubwomen, ministers, and other concerned Kansans in an effort to convince the legislature to create an agency to prevent the poisoning of young and impressionable minds. The Kansas State Board of Review was the result of their efforts. Established in 1913, it only began functioning in 1915 after the U.S. Supreme Court upheld state authority to censor. For the next half-century, before Kansans could watch any motion picture, that feature had to be inspected and approved by the State Board of Review.